The World of
YAMAHA

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COVER STORY

Matsuev Wins Tchaikovsky Competition

Denis Matsuev playing the CFⅢS Yamaha Concert Grand

At the recent 11th International Tchaikovsky Competition held in the Moscow Conservatory's Great Hall from June 10th to July 1st, Russian pianist Denis Matsuev (23) won the piano section playing a Yamaha CFIIIS. The highest placed Japanese performer was Mika Sato who came eighth playing the Yamaha piano.

This competition is one of the world's most prestigious, being held only once every four years. Yamaha has provided pianos to the competition since 1986. At this year's event, 23 of the 95 contestants chose to use Yamaha pianos. Two Yamaha piano technicians from the company's headquarters in Hamamatsu, Japan, and two from Paris (CEAA) assisted during the event. First prize winner Denis Matsuev praised the Yamaha technical staff for their work during the contest, which coincided with a record-breaking Moscow heatwave, and thanked them for providing him with "a perfect instrument".

Denis Matsuev's Tokyo debut took place on August 28th, and naturally the piano he requested was a Yamaha CFIIIS.

PIANO

Yamaha Grand Pianos at Hong Kong 1st Anniversary Celebrations

Pianist Liu Shih Kun and the Hong Kong Yamaha Music School students playing Yamaha grand pianos at the ceremony

A commemorative ceremony marking the 1st Anniversary of the return of Hong Kong to China was held on July 1st at the Hong Kong Convention and Exhibition Center, attended by a guest list of 5,000 dignitaries, headed by Chinese leader Jiang Zemin. Twenty-one Yamaha grand pianos were supplied to the ceremony by the local Yamaha distributor, Tom Lee Music Co., Ltd. Renowned Chinese pianist Mr. Liu Shih Kun performed on the CFIII *"3 Marches Militaries Op.51"* by Schubert with 38 Hong Kong Yamaha Music School students playing duets on 19 Yamaha C3 grand pianos. Japanese music producer, Mr. Tetsuya Komuro, also took part, playing on a Yamaha DC3 white grand piano.

WIND INSTRUMENTS

Wind Instrument at the World's Highest Level

Vienna Philharmonic

The program of the 18th Season of the Vienna Philharmonic Orchestra conducted by Zubin Mehta, which was performed in April, included Mozart's *"Concerto for Oboe in C Major"*. The oboe solo was performed by the Orchestra's leading oboist, Martin Gabriel, and the fact that he played the piece with a Yamaha instrument created a lot of interest. The "Viennese Oboe" tradition has been fostered spanning many generations, but unfortunately Europe currently lacks any other makers of this specialized model. Coming to the rescue was Yamaha which has gained a superior reputation, and whose instruments are trusted for the crucial concerto solo performance. The Vienna Philharmonic also features many members who use Yamaha horns, clarinets, bassoons, trumpets, and flutes.

Leading oboist Martin Gabriel who performed the solo with a Yamaha oboe

The PSR8000 that played with the Vienna Philharmonic Orchestra

On their European tour in March, the Vienna Philharmonic ushered in a new era when they utilized Yamaha's top portable keyboard model, the PSR8000, in place of their celesta, harpsichord and reed organ. Conductor Lorin Maazel commented he "would like to try next time to produce the sound of a full orchestra with this amazing instrument".

Aida Trumpets for Slovakia

Yamaha received an order from Ondrej Lenard, General Director of the Slovakian National Opera, for eight Aida Trumpets. The company was planning to perform Verdi's famous *Aida* opera in June.

In the opera *Aida*, the Aida Trumpet fanfare to celebrate victory is said to be the make or break of a performance. This major national event was attended by leaders of the Slovakian government, and was hailed as a great success. Ondrej Lenard was more than satisfied with the resonance, key and ease of playing of the Yamaha-made Aida Trumpets.

The Yamaha-made Aida Trumpets celebrating victory

MUSIC POPULARIZATION

Junior Original Concert (JOC)

Yamaha Music Foundation organized the 23rd annual **UNICEF Charity Original Concert '98**, held in Tokyo on June 15, in conjunction with the Japan Committee for UNICEF. The proceeds raised from this concert are used by the Japan Committee for UNICEF to aid less fortunate children around the world. This year's concert featured 12 participants from Japan, Mexico and Malaysia, who showcased a performance overflowing with creative talent.

This year is the hundredth anniversary of the Philippines gaining independence from Spain. As part of the celebrations, **Philippine JOC** was held on June 28 at the Cultural Center of the Philippines in Manila. The concert featured performances by children from five countries: the Philippines, Thailand, Indonesia, Malaysia and Japan.

The Philippines JOC, with all the performers on stage together for the finale song

The participants enthusiasm shone through in piano, Electone and other performances.

CONCERT

Concert for 110th Anniversary of Japan-Mexico Ties

Over 300 Japanese and Mexican elementary and junior high school students show their mutual friendship through music.

A school children's concert was held at the Silvestre Revuetas Hall in Mexico City on June 20th to mark the 110th anniversary of the signing of the Japan-Mexico Trade and Friend-ship Treaty. The event was organized by the Japanese Embassy and the Mexico-Japan Society. The concert was made possible through the kind cooperation of the Mexican government Ministries of Education and Foreign Affairs, and the sponsorship of Yamaha de Mexico (YDM).

Guests from the Japanese Embassy and the Mexican government attended, with the audience enjoying performances by students from five schools, including Mexican elementary and junior high schools and the junior high section of the Japanese School in Mexico City. Friendship between the two countries was deepened as performers from each country played a wide range of pieces including folk music from their homelands.

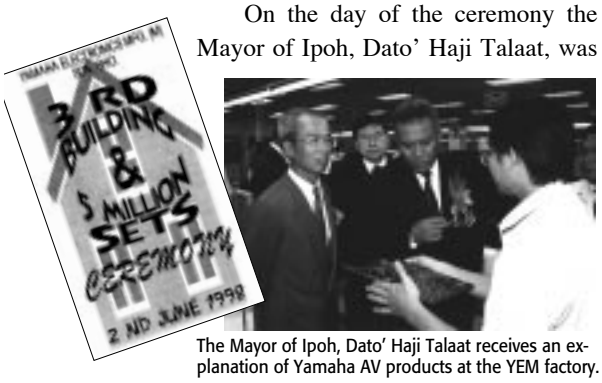
AUDIOVISUAL

Yamaha Expands Audiovisual Products

YEM Passes 5 Million Units

The Audiovisual Products Division's overseas production affiliate, YEM (Yamaha Electronics Manufacturing, Ipoh, Malaysia), held a commemorative ceremony on June 2nd to mark the completion of the company's third factory building, as well as passing the milestone of 5 million AV units produced.

On the day of the ceremony the Mayor of Ipoh, Dato' Haji Talaat, was invited to attend as the guest of honor, along with a number of guests from Yamaha and the local community. They were able to observe the production line as the 5 millionth product rolled off it. YEM has achieved steady growth since production began in 1992, and Yamaha looks forward to continued rapid progress at YEM in its key role as the AV Products Division's core manufacturing base.



The Mayor of Ipoh, Dato' Haji Talaat receives an explanation of Yamaha AV products at the YEM factory.

Home Theater Products a Hit at Best Buy

In March Yamaha began shipping its Home Theater products to Best Buy — the largest household electronics store chain in the US — under a dealership contract signed between the two companies.

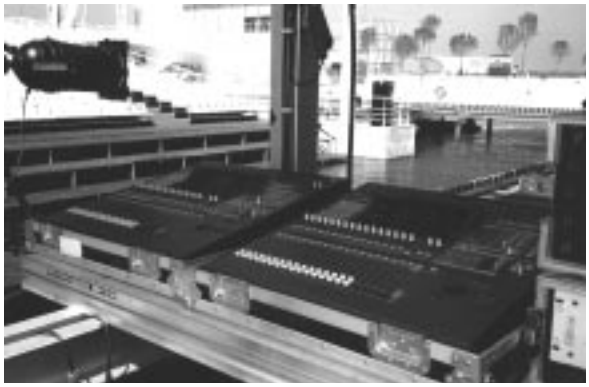
Until now Yamaha Home Theater products have been sold mainly through specialist stores in the US, but this new dealership agreement now allows a much broader segment of the American public the chance to enjoy the Yamaha Home Theater range. These products are popular since they let you easily enjoy the superior acoustics of a movie theater while watching TV or a video in your home. In fact, Yamaha's receiver topped the US sales charts in April.

Yamaha Home Theater products are introduced in Best Buy's catalog.

Major role for PA Equipment at Int'l Events

O2R and O3D Win Big at World Cup

The TV and radio broadcast of the World Cup Soccer Championships required massive installations of primarily digital equipment. German TV stations ARD and ZDF employed about 40 Yamaha O2R and O3D digital mixers equipped with special Video Edit Suite software, which allowed the mixing and editing of the sound signals while editing the video signals. In addition to the excellent sound quality, the users stressed the excepional ease of use and simple operation.



The O2R, which allows the maximum efficiency of operation within a limited space

Yamaha PA equipment used during broadcasts of the World Cup Soccer Finals

Lisbon Expo

Lisbon Expo '98 in Portugal's capital, which runs until the end of September, features Yamaha PA equipment throughout the exhibition venues. Thirty-four O2RV2 Digital Mixing Consoles and 110 YDG2030 Digital Equalizers are being employed within the many theaters on the Expo site. Even in the Amphitheater, where space is limited for the staging of a variety of events, the Yamaha Digital PA Equipment has proven to be a major asset that greatly enhances sound quality and functionality. The units were installed at the strong request of the theater designers.

"Pavarotti and Friends"

The outdoor charity concert, "Pavarotti and Friends", was staged at Modena, Italy on June 9th to raise money for the children of war-torn Liberia. The concert, which featured one of the world's three great tenors, Luciano Pavarotti, along with a variety of worldwide top artists like Stevie Wonder, Bon Jovi and others, attracted an audience of 20,000. The great success of the event can be partly attributed to the six O2R consoles and three O1V units provided by Yamaha. Five Yamaha staff members travelled to the venue to help with the setting up and recording. Recording engineer for the concert, Frank Filipetti, winner of the 1998 Grammy Award for "Best Engineered Album", had specifically requested the O2R consoles.

Yamaha Corporation of America (YCA) produced a promotional video at the concert for PA equipment used there.

Indonesia Further Strengthened

P.T. Yamaha Music Manufacturing Indonesia (YMMI, Jakarta) surpassed shipment of **one million acoustic guitars** on March 30. The firm commenced production in Indonesia in 1990. Apart from guitars, YMMI now also manufactures other lines including drums, recorders and guitar wooden components.

Two new production facilities in Indonesia opened in April:P.T.Yamaha Music Manufacturing Asia (YMMA) and P.T. Yamaha Musical Products Indonesia (YMPI). These two new factories have been established as important new production bases within Yamaha's overall strategy to optimize production capabilities.

YMMA is located near Jakarta, and produces electronic musical instruments such as Clavinova, Electone and Portatone. YMPI is situated near Surabaya, about 700km to the east of Jakarta, and manufactures mainly key of wooden instruments, flutes, Pianica and wind instrument cases.

Ceremonies were held on July 20 and 21 to celebrate the operation of two factories.

Yamaha Corporation Senior Managing Director Mr.Shuji Ito (left) shakes hands with long-standing Indonesian partner Ex-General Hoegeng (right), to celebrate the millionth guitar produced at YMMI on July 21 .

PIANO

Elegant Cruising with the Yamaha Sound

In February of this year the 70,400 tonne luxury passenger cruise liner Elation was furnished with seven Yamaha grand pianos: six C3 Grand pianos and one Disklavier DC1IIXG.

Finnish shipbuilder KVAERNER MASA YARDS has built seven luxury cruise liners of this class, including the Elation, since 1990, with all of them having been fitted with six or seven Yamaha grand pianos and Disklavier pianos. Another luxury passenger liner due to be completed this autumn will also feature Yamaha grand pianos.

Even aboard the world's luxury cruise liners the superb tonal quality of Yamaha grand pianos is establishing a superior reputation.

The photograph shows the Elation's main hall atrium (left) and bar (right), which features a Yamaha C3 model white grand piano. The ship is 260 m long, has a 36 m breadth, and contains 1,020 passenger cabins. The total capacity, including both crew and passengers, is 3,600 people.

MEETINGS

Dealer Meetings Held Worldwide

Yamaha Corporation of America (YCA) held a Digital Symposium on March 6 in San Diego, California. The event was attended by more than 60 dealer firms. The theme for the meeting was "the theory and future direction of digital audio technology".

On April 1, **Yamaha-Hazen** (YH) opened direct sales channels to the Portuguese market, shipping merchandise straight from its warehouse in Spain to dealers in Portugal. This helped to boost the speed and level of service to the Portuguese dealer network. To prepare for this new start, YH also held its first dealer convention in Estoril, near the Portuguese capital Lisbon, on March 31. Twenty dealer companies took part in the meeting.

Yamaha Electronique France (YEF) put on a Dealer and Importer Meeting over three days from April 26, at Euro-Disneyland and at a Paris hotel. Eighty dealers, 20 importers and 20 media representatives took part in the occasion. The audio business as a whole was covered over the three days.

Yamaha de Panama (YDP) organized a three-day importer convention in Miami Beach, Florida from July 1.

Coinciding with the tenth anniversary of the establishment of YEF, the company is making a strong push for the further expansion of Yamaha's audio business.

Eighty people from 40 companies attended the event. Dealers were given presentations on new-model musical instruments and audiovisual products.

QUALITY

ISO9000-Series Certification

Viewing ISO9000-series quality certification as an important passport to global business development, the Yamaha Group (including domestic and overseas affiliate firms) is taking a systematic approach to gaining accreditation under this widely recognized standard.

As part of this ongoing effort, Yamaha has now gained its 16th ISO9000-series certification. Among our overseas manufacturing companies, businesses in six countries have now been awarded certification.

The certifications received so far this year are summarized below:

Company name: P.T. Yamaha Indonesia (YI)
Country: Indonesia
Divisions Accredited: Piano Division
Details of Certification: ISO9002
Date of Accreditation: 2 February, 1998

Company name: Kaohsiung Yamaha Co., Ltd.
Region: Taiwan
Divisions Accredited: PA Division (Mixers, Amplifiers, Speakers, etc.)
Details of Certification: ISO9002
Date of Accreditation: 16 June, 1998

Company name: Yamaha Corporation
Country: Japan
Divisions Accredited: PA Division (All quality systems relating to design, production and service)
Details of Certification: ISO9001
Date of Accreditation: 7 August, 1998

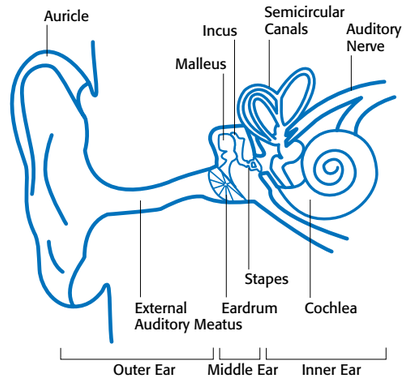
Nurturing a Good Ear Part 1

Language, music, the sounds of nature, the sounds of life . . . The stimulus of sound is constantly swirling all around us. Wouldn't you like to experience it in as rich a way as possible?
By understanding people's ideas and feelings, listening to and being moved by music, or feeling the peacefulness of the flowing of a stream, our lives are made much richer and full of possibilities. Essential for doing these things are the "entranceways for sound" — our ears. Which brings us to the theme for this issue, "nurturing a good ear." Part 1 covers the fundamental knowledge relating to sound and how our ears work. Part 2, which will be included in our next issue, will go into more detail on what constitutes "a good ear" and how to go about nurturing one. To broaden your experience of life, why don't we explore this topic together?

Our mechanism for recognizing sound

How do people sense sound and then recognize it? First of all, we need a definition for sound: "vibrations emitted by an object which are transmitted through the air in large and small waves (a repetition of thick and thin air) and sensed by the ear." Air vibrations pass through the outer ear passage, causing trembling in the eardrum, which is then transmitted to the auditory ossicles. The movement of the auditory ossicles is then transmitted to the cochlear duct, and fluid in the cochlear duct vibrates. These vibrations pass through hair cells in the duct, and are transmitted as stimuli to the brain. However, if all sounds entering the ear were transmitted to the brain, a human being wouldn't be able to function. From amongst all kinds of noise and cacophony, people select which sounds to hear, even if the sound is very small. That mechanism for selection is extremely complex, and is not yet completely understood. However, it is clear that the recognition and differentiation of sound is a function of the brain.

●Structure of the Ear



Sounds we can hear, and sounds we can't hear

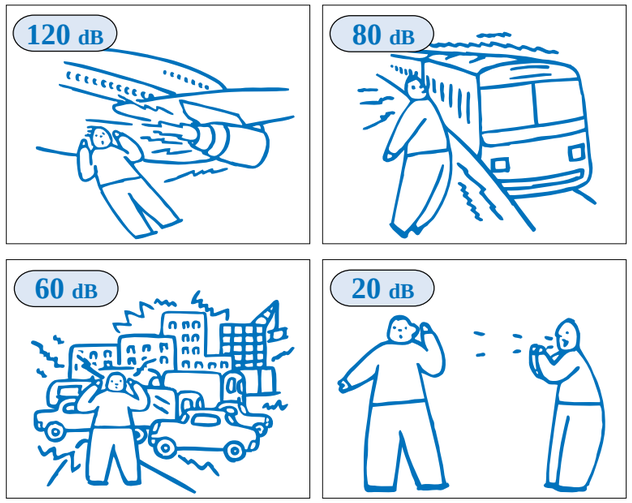
Sound has three elements: pitch, loudness and timbre. The pitch of a sound is determined by the period of its wave repetition. If the period is short, it will have a high pitch, and if it is long it will have a low pitch. We call the number of times per second the same wave pattern is repeated, the frequency. The unit of measurement for this is the hertz (Hz). The human ear is capable of hearing sounds between about 20 and 20,000 Hz. However, the ear begins to age very early, and it is said that from the late teenage years we gradually lose our ability to hear high-pitched sounds.

The loudness of a sound is determined by the amplitude of its wave. The bigger the amplitude, the stronger the sound. The unit for measuring loudness is the decibel (dB). Humans are able to hear sounds ranging from 0 to 120 dB, with anything over that level not being felt as sound, but rather as pain.

The third element, timbre, is the personality of sound. It determines the type of sound. The sounds we hear every day — musical instruments, people's voices, the sounds of objects — are called composite sounds. These are made up of multiple sounds with a variety of frequencies and amplitudes. In other words, differentiating between timbres is the ability to hear separately each of the ingredient sounds, and could be said to be an advanced intellectual skill acquired through experience and learning.

So now, what should we do in order to make this mechanism of the ear work properly? Also, how should we go about polishing our mental ability to discern between sounds? Answers to these questions will be discussed in the next issue.

●The loudness level of some familiar sounds



A slightly scary ear story

Do you know about cells with hair? These kinds of cells are very important because they convert sounds into electrical signals, which are sent to the brain. Each ear has about 12,000 hair cells when we're born. Unfortunately, any cells that are destroyed can't be replaced with new ones. In other words, as we get older, the number of healthy hair cells we have slowly shrinks. Therefore, we need to take great care since these delicate cells can easily be damaged by loud sounds over 140 dB.

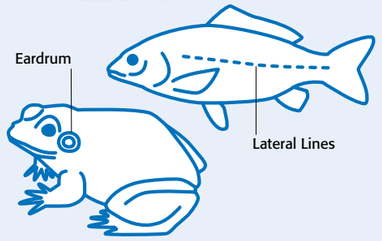
Animals' Ears

Animals move about and survive on their own, so they need to be able to tell where they are and what is happening around them. This necessity is the origin of ears, which are one of the main types of sensory receptors used for gathering information on our immediate environment. Even one of nature's smallest animal forms — the ocean's plankton, measuring only a millimeter in diameter — have ears.

Creatures that live in the water stay the right way up and detect approaching obstacles or predators by sensing subtle changes in the flow around them. Fish have balance sensory organs on the sides of their bodies called lateral lines, which let them feel changes in waterpressure. In the case of sharks, since they possess the ability to sense even sound waves through the water, they could be said to have auditory sensory organs — in other words, ears.

In due course, the animals that moved up out of the water to live on land needed to develop sensory faculties to cope with vibrations carried through the air. This is what led to the development of the eardrum. Tadpoles, for example, don't have eardrums, whereas frogs do, which gives us a succinct insight into animals' evolution.

Birds developed outer ear passages, while later on mammals went several steps further in adapting to their surroundings by developing auricles that protrude from their body surface. Moles possess particularly large eardrums that can sense vibrations through both air and soil. Cats and dogs, meanwhile, are able to rotate their auricles to face the sound source, which demonstrates how the evolution of ears has been adapted to suit the unique demands of a particular animal's habitat.



Cooperation: Yamaha Corporation, Acoustic Research Laboratories／L&H Japan Inc.

Silent Violin

The Silent Series: piano, brass system, drums and violin; born from a marriage of acoustic and electronic technology.

As the fourth instalment of the Silent Series, the Silent Violin (S/Vn) was launched in 1997, and has since gathered a formidable reputation. While keeping a violin-like appearance, sound energy emitted externally is reduced to 1/100 of a conventional violin by eliminating the resonant body to make it lightweight and quiet. The strings' vibrations are picked up by a sensor. The S/Vn may be enjoyed in a variety of ways such as by listening through headphones, or connecting a CD player or another electronic instrument to play in tandem.

Mr. Kunihiko Watanabe of the AE Development Group comments: "We believed the crucial factor would be to create a playing feel similar to that of a traditional violin. To achieve this we tried to give it warmth by having a violin silhouette on one side, and by utilizing wood and other materials used in violins. Maximum effort went into making it lightweight, with each prototype going onto the scales."

Sessions with other Silent Series instruments, or the "large hall reverb" option are just a couple of possibilities. Beginners can practice anywhere, anytime, and accomplished violinists may use it for stage concerts or studio recordings. The Performer Model released in September further enhances specialist features.

Yuri Bashmet on the Silent Violin

One of the world's foremost viola players, Yuri Bashmet, visited the Yamaha store in Ginza during a tour to Japan in September 1997. It was there that he first encountered the YAMAHA Silent Violin, which he immediately decided to purchase. This spring, Professor Bashmet visited Japan again, and The World of YAHAMA managed to catch up with him between rehearsal sessions at Tokyo Opera City for a brief interview about the Silent Violin.

WOY: What do you think about the Yamaha Silent Violin?

YB: Great! The Silent Violin has good response, and can change tonal quality following the movement of the left-hand fingers on the fingerboard, and pressure from the bow held with the right hand. Were it able to generate a sound nearer to a real violin, it might not be impossible to replace the Stradivarius [laugh]. The Silent Violin can be called a "real instrument."

WOY: Have you had an opportunity to use the Silent Violin in a performance?

YB: On December 24, 1997, I premiered a new composition by Alexander Tchaikovsky at a concert hall in Moscow. The work consists of five movements, and some of them reach too high a range to be played with a viola. When I suggested to the composer that I play them with the Silent Violin, he agreed. And at the performance, I brought both a viola and the Silent Violin on stage and managed to play the music successfully.

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